

Oaken Bucket, Thursday, Friday and Saturday, "Vesper Bells."

Henrietta Crossman, who has been very seriously ill for some days, is now out of danger, and her father writes from New York that she is slowly, but surely, convalescing. This will be welcome news to many readers of THE DISPATCH.

Harvey Jones.

World's Museum-Theater.

There are other remarkable curiosities at the World's Museum-Theater this week, but none to compare with the little girl they call "Krao." A Philadelphia paper says: "This man monkey is no human monkey, such as bearded women, spotted dogs, or gnomes. She is a regular production in the regular order of nature; the descendant of a hairy father and mother, belonging to a tribe of hairy people. The fur on her body is about two inches long, on her forehead some what longer. But Krao is by no means ill-looking. Her eyes are strikingly beautiful, and full, proclaiming her human affinity. In her habits Krao is half human, half monkey. One remarkable feature is the fact that her joints are as flexible as those of any monkey. With the greatest ease she can twist her fingers in all directions, while the whole hand can be bent backward almost to a right angle. With her feet she can pick up any small object from the floor with as much ease as with her hands, and she has the unmistakable monkey-like habit of turning the soles of her feet up flat when sitting down. Although she does not possess an actual tail she has the rudiments of one, and the formation of the lower part of the body is altogether more like that of a monkey than of a human child. It has often been said that a monkey will not speak because he knows that if he did he would be made to work. Krao, at any rate, can speak English and German. It might, perhaps, be decided that she is the missing link after all, and is properly designed the human monkey. The Ethiopian wonders will give an entertainment in the theater."

When Manager Harry Davis, of the Fifth Avenue Museum and Family Theater, announces a great attraction like he does this week, it is no wonder that he does so with a great flourish of trumpets, for it is not often one has the opportunity of seeing such a curiosity as Krao, the lion-faced woman. With the body and form of a well-formed woman, yet she has the face and features of the great king of beasts. Zomor is another curiosity of note. He is a triple-jointed man, who, though chained and bound, can release himself from the strongest of man-made bonds. Leguna is a magician, who has no peer in the profession. Mlle. Zommetta is the possessor of a troupe of trained birds, who perform many amusing tricks. Cool Burgess, the great stump speaker and eulogian comedian, makes his appearance in an entirely new act. The Monumental Specialty Company from New York will be seen in a long and varied programme.

Stage Whippers.

DE WOLF HOPPER will go to Europe in June to remain there until September. Mrs. JAMES BROWN POTTER and her family are playing "La Tosca" in South Africa. LONDON has gone stark mad over the refrain of a music hall song called "To-morrow-don't-leave-me." JOHN T. KELLY is coming this week, presenting the laughable skit "D & I." It was quite a hit as seen here last season. "PAUL KATYAR," that stirring drama depicting scenes from the French Revolution, comes to the Grand Opera House next week. MARION MAXIMA has been engaged for the season of summer opera at the New Fifth Avenue, New York. So has Jack Mason, her husband. The next attraction at Harris' theater, "The Ivy Leaf."

This is one of the worst years for theatricals ever known in London. Three West End managers are in serious financial trouble and may have to give up their play houses. ALBERT DALY, the most successful of all the theatrical managers in New York, has found time to write "The Autobiography of Peg Woffington," which was published last week. An enterprising but cheeky New York woman has written to Mrs. Deacon, the woman whose husband killed the Frenchman, Abelle, offering an engagement to star in America.

GEORGE KETTEL, who was the local manager of the Patti concert, is to be congratulated upon his financial success. It is a good beginning and Mr. Kettel's newspaper associates hope he will keep up the gain. The lovers of the nautical and our naval blue and gold will find good entertainment in "The Ensign," at the Alvin Theater commencing Monday, April 11. It is a strictly nautical drama founded upon a stirring historical event—the Mason-Diuid episode. Miss FELLETT PAGET, whose performance of the Baronesse Vera in Daly's "Last Word," was highly commended by the Pittsburgh press, has accepted an engagement with Proctor & Turner to play "Bridget O'More," in the New York production of "The English Rose." The territorial restrictions imposed by Mr. Daly prevented Miss Page's appearance in "The Last Word," New York, Brooklyn, Philadelphia and Boston. BROADBENT TEE told a story at the Players' Club of a house painter who had applied to him for employment as an actor in the Haymarket Company. The painter said: "I enclose you a cutting from a newspaper to show you that I have some aptitude for the stage. It is a cutting from 'The Ensign,' which you denied the charge, conducted his own case and defended himself in a somewhat dramatic manner."

"Miss HELETT," the operatic comedy success adapted from the French by David Belasco, the music by Edmund Anderson, will be presented at the Alvin Theater on the 14th, with the same beautiful scenic equipment as the "English Rose." The cast are such as the popular players and singers as Mark Smith, M. A. Kennedy, Harry Harwood, W. W. Herbert, George Lyndine, Kate Davis, Laura Clement and Louise Leslie-Carter.

Mr. HARRY FELTON, last season's business manager of Mr. Davis Henderson's Duquesne theater, but this year retained at the Chicago Opera House, will go to the Garden Theater, New York, for the summer run of "Shalimar." Mr. Felton, who was previously with the New York production of "Shalimar," will have to change his name during next summer's Chicago Opera House extravaganza season to ALAN BOWLES and remain in the big bustling queen city of the unsalted seas.

THE PLAYERS, in alluding to the appearance of Anna Bertoldi, the balancing phenomenon, who evidently astonished the not easily-surprised Parisians, said: "In a week the entire city will have about her in three weeks it will be crazy, and in three months she will dwell in her own hotel and maintain an establishment like the prince of the realm, for she is certainly the one pronounced novelty of the season." The capturing of the big besting queen city of the unsalted seas.

FRANK WILSON is getting the little theater that connects with his residence at New Rochelle in readiness for a spring season for the benefit of his friends. Homer Simmons, of the Fourteenth Street Theater, has painted several scenes for it. Frank W. Sanger and A. H. Canby are announced as the two features in some of the earlier productions on this stage. Fifteen years ago Sanger and Canby were both members of the stock company at the Chestnut Theater, Philadelphia. It is sufficient to say that they are better managers than they were actors. Canby tells me that he goes in for extremely light comedy acting and Sanger leans toward tragedy. Mr. Wilson talks of staging "Othello," in which case the two little colored boys that appear nightly in his company will alternate in the character of the Jealous Moor.

Miss JOURNETTE BERNETT (Joan) has contributed a short article to a Philadelphia magazine entitled "A Plea for Individuality," in which the author deprecates the imitative tendency in actors and actresses. In the article occurs this sentiment: "Be-

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SEE HER! SEE HER!



In All the World There is None Like Her—Human and Beast Combined. Her Body That of a Perfectly Formed Woman, Yet She Has the Head and Face of the King of Beasts.

SEE HER! SEE HER!

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ORIGINAL CREATIONS.

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